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NEW MEMORIAL WINDOW, KENT HALL, COLUMBIA UNIVERSITY. BY F. S. LAMB

NEW WINDOW  
IN KENT  
HALL,  
COLUMBIA  
UNIVERSITY,  
NEW YORK

A new window, designed by Frederick S. Lamb, has recently been placed in Kent Hall, Columbia University, as a memorial. The dominant feature is a figure of a woman representing the majesty

of the law. In one hand she bears the scales of equity and in the other the sword of justice. In the upper portion of the main window appears the seal of the university and on each side of the figure and in the smaller side windows are placed the coats of arms or seals of the original thirteen States, while

in the upper and lower sections of the side windows appear the names of the four most prominent jurists in the history of our country—Kent, Jay, Marshall and Livingston. By the striking effect of the deep tones in the robes of law and of the coats of arms of the States in contrast to the softened tones of the background, there has been secured a most grateful effect upon the eyes of the students. There is in reality more light in the library now than there was before this window was installed. We have had windows designed from the point of view of the artist, but this window seems to be a solution of the problem allowing the necessary light with the artistic effect and general composition which is so much desired.

#### CRAFTSMEN'S EXHIBITION

The following interesting account of the opening of the Seventh Annual Exhibition of the National Society of Craftsmen in the galleries of the National Arts Club, New York, drawing special attention to a unique feature included therein, is taken from the news columns of the *New York Times* of December 4th. A more detailed account of this exhibition will be given later.

"The seventh annual exhibition of the National Society of Craftsmen at the galleries of the National Arts Club presents a very attractive appearance, not so much because the objects shown are beautiful, although many of them are, but because they are beautifully shown. The special feature of the arrangement is the small chapel in which the work of William Laurel Harris for the Paulist Fathers is displayed. The Society gave Mr. Harris a space twenty feet square to arrange as he pleased, and he turned it into a miniature sanctuary modeled upon those in the older European churches, its rood beam surmounted by small statues colored as statues were in the great periods of decorative sculpture. Directly opposite the entrance is the shrine, or altar, with an altar piece eleven feet high. In the center of the composition is 'Our Lady of

Hope' extending her hands to bless groups of little children playing among the meadow flowers at her feet. The colors of the panel are a somber green and blue and form a striking contrast with the panels of purple and gold on either side, on which appear figures of the saints.

"By forming this interesting and appropriate frame for the exhibition of his decorative work the artist gets away from the stupid tradition of hanging paintings on an unsympathetic wall as though they were common merchandise without an individuality to be respected, and expresses his ideal of having each work of art arranged and lighted as one would wish to see it when permanently placed, an intrinsic part of an ornamental scheme. 'Religious paintings,' he says, 'should be seen in a religious atmosphere, while light and festive paintings should be placed in a *salle de fête*.'"

#### ART IN WASHINGTON

The National Gallery of Art has recently received as a gift from Mrs. Shirlaw, three paintings in oil and a pastel by the late Walter Shirlaw, as well as a portrait sketch of Mr. Shirlaw by Frank Duveneck.

A series of one-man exhibitions will be held in the Hemicycle of the Corcoran Gallery during the coming season. In November a collection of paintings by Walter L. Palmer, of Albany, was shown. This has been followed by an exhibition of paintings by Aston Knight.

Under the auspices of the Washington Society of the Fine Arts, three courses of lectures are being given this winter. One on Architecture and the Allied Arts, for the members of the Society; one on the Development of Opera, by Mr. Krehbiel, of New York; and a third on Modern Masters in Art, the last especially purposed for the general public. Among the lecturers in the art courses may be mentioned Mr. C. Howard Walker, Professor A. D. F. Hamlin, Mr. Glenn Brown, Professor Leigh Hunt, Mr. Alfred V. Churchill and Mr. Walter Scott Perry.